GHQ/SCAP Records(RG 331)
Description of contents

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(2) Folder title/number: (59)
Daito Cinema Co.

(3) Date: July 1947

(4) Subject:

Classification	Type of record
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(5) Item description and comment:

(6) Reproduction: (Yes) No

(7) Film no. Sheet no.

The List of Officers and Members,

and Organization of

Daito Cinema Company, Ltd

(From July 1937)
(To December 1941)

(a)

The List of Officers and Members of

Daito Cinema Company, Ltd.

(From July 1937)
(To December 1941)

Name of Positions.	Name.	Date of Appointment.	Date of Resignation.	Present Position.	Pr
President	Tokusaburo Kawai	July, 1937	December, 1937	Deceased	
President	Kakutaro Kawai (Succeeded his father's name Tokusaburo)	December, 26, 1937	December, 1941 Mar. 31, '42	Without Occupation	No At
Managing Director	Ryusai Kawai	July, 1937 Jun. 15 '33	December, 1941 Mar. 31, '42	Managing Director of Daiei Company, Ltd.	No Me Ci
Junior Managing Director	Tatsugoro Abe	July, 1937 Apr. 17 '34	December, 1941 Mar. 31, '42	Junior Managing Director of Daiei Company, Ltd.	No ol
"	Naomi Komono	July, 1937 Apr. 17 '34	December, 1941 Mar. 31, '42	Director of Teishima Toilet Goods Company Ltd. ing Company, Ltd.	No Al
"	Magobei Tsuruta	July, 1937 Jun. 29 '39	December, 1941 Mar. 31, '42	Chief of Tokyo Studio of Daiei Company, Ltd. Director of Daiei Co.	No ge To
Director	Kouhachi Suzuki	July, 1937	December, 1941	Fishery	No Ir Pr
"	Kenji Kuwabara	July, April, 19. 1941	December, 1941 Mar. 31, '42	Proprietor of Movie Theatre.	Ni Ko Ka
"	Chiyoichi Yamamoto	April, 29, 1941	December, 1941 Mar. 31, '42	Chief of Distribution Regulating Section	No me
"	Nenozo Yoshida	April, 19 1941	December, 1941	Proprietor of Movie Theatre	No Ky de
Auditor	Kakutaro Kawai	July 1 1937	December, 1941	Afore-mentioned	
"	Bujo Yokoyama	July 1937	December, 1941	Without Occupation	N Bu

sition.	Present Address	Remarks
cupation	No.1571, Kearashi-machi, Atami-City.	
rector mpany,	No.2,278, 4-chome, Kami-Meguro, Meguro-Ku, Tokyo-City.	
ging Daiei d.	No.7, Arato-machi, Fukuoka City.	
Tsushima Company ny,	No.91 8-chome, Abenosuji, Abeno-Ku, Osaka City	
kyo Studio mpany, tor of	No.408, 4-chome, Nagomehigashi-machi, Ohomori-Ku Tokyo-City	
	No.45, Orido, Edo-machi, Ishiki-Gun, Fukushima-Prefecture.	
of re.	Nishi-Yama, Ume-Tsubo, Komozo-machi, Nishi-Kamo-Gun, Aichi-Prefecture.	
tribution ection	No.22, Hayashi-cho, Komagome Hongo-Ku, Tokyo-City.	
of e	No.7 2-chome, Nishinaka-Dori Kyobashi Tsukishima, Chiyoda-Ku, Tokyo-City.	
ned		
pation	No.1 1-chome, Hongo Yumi-cho, Bunkyo-Ku, Tokyo-City	

Auditor	Chiyoichi Yamamoto	December, 1937	April, 1941	Afore-mentioned	Afore-
"	Masao Koshio	April, 1941	December, 1941	Chief of General Affairs Section of Toky Studio of Daiei Company, Ltd.	No.43 machi, City.

Manager of Business Section	Ryusai Kwai	July, 1937	December, 1941	Afore-mentioned.	Afore-
Chief of General Affairs Section	Chiyoichi Yamamoto	July, 1937	July, 31st 1941	Afore-mentioned.	Afore-
"	Naomi Komono	August, 1941	December, 1941	Afore-mentioned.	Afore-
Vice-Chief of General Affairs Section	Chiyoichi Yamamoto	August, 1, 1941	~~December, 1941~~ Mar. 31, 1942	Afore-mentioned.	Afore-
Chief of Business Section.	Magobei Tsuruta	July, 1937	May, 1939	Afore-mentioned,	Afore
Chief of Managing Section	Tatsugoro Abe	May, 1939	December, 1941	Afore-mentioned.	Afore-
Vice-Chief of Managing Section	Masao Koshio	May, 1939	December, 1941	Afore-mentioned	Afore-
Chief of Planning Section.	Kenji Kuwabara	~~August, 1942~~ Sep. 1. '41	~~December, 1941~~ Mar. 31, 1942	Afore-mentioned	Afore-
Chief of Accountants' Section	Chiyoichi Yamamoto	~~July, 1937~~ Jun. 17, 43	~~December, 1941~~ Mar. 31, 1942	Afore-mentioned	Afore-
Chief of Propaganda Section	Yutoku Katayama	July, 1937	July, 1939	Unknown	Unknow

d	Afore-mentioned	
al n of Tokyo i Company;	No.4310, 6-chome, Shiina-machi, Toshima-Ku, Tokyo-City.	
	Afore-mentioned	
1.	Afore-mentioned	
1.	Afore-mentioned	
1.	Afore-mentioned	
1.	Afore-mentioned	Established in August, 1941.
1.	Afore-mentioned	Renamed Business Section as Managing Section in May, 1939
1.	Afore-mentioned	
1	Afore-mentioned	Established in May, 1939
1	Afore-mentioned	Established in August 1941
1	Afore-mentioned	
	Unknown	

Chief of Propaganda Section	Yutaka Shibata	August, 1939	December, 1941	~~Afore-mentioned~~ Unknown	Unknown
Chief of Studio	Ryusai Kawai	July, 1937	January, 1941	Afore-mentioned	Afore-mentio
"	Magobei Tsuruta	Feburary, 1941	December, 1941	Afore-mentioned	Afore-mentio
Vice-Chief of Studio	Masao Koshio	July, 1937	~~April~~, May, 1939	Afore-mentioned	Afore-mentio

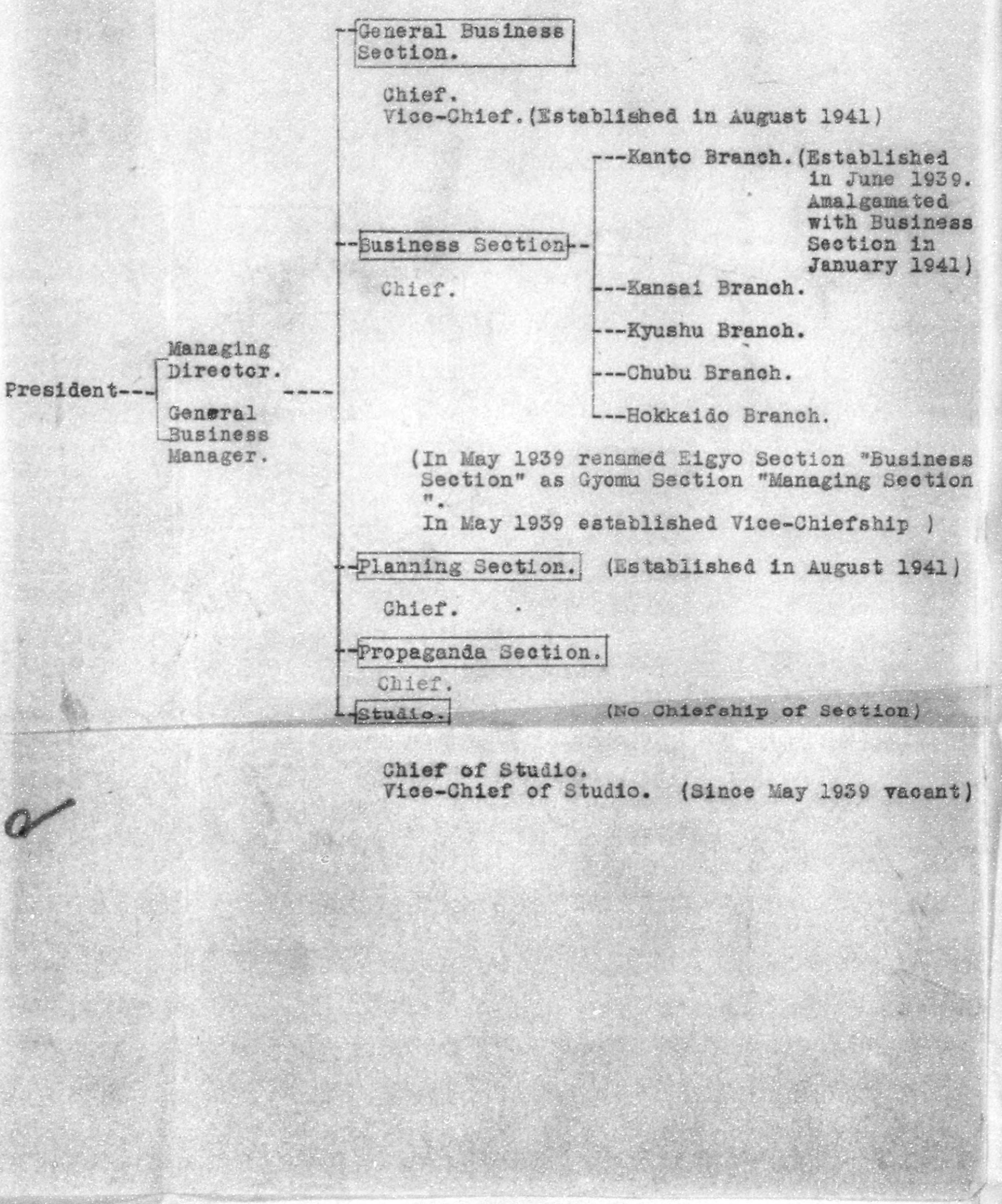
Chief of Kanto Branch	Magobei Tsuruta	June, 1939	January, 1941	Afore-mentioned	Afore-mentio
Chief of Kansai Branch	Naomi Komono	July, 1937	December, 1941	Afore-mentioned	Afore-mentio
Chief of Kyushu Branch	Tatsugoro Abe	July, 1937	December, 1941	Afore-mentioned	Afore-mentio
Chief of Chubu Branch	Kenji Kuwabara	~~July~~, Sept. 15, '36	~~December, 1941~~ Mar. 31, '42	Afore-mentioned	Afore-mentio
Chief of Hokkaido Branch	Nenozo Yoshida	July, Sept. 1937 15, '36	December, ~~1941~~ Mar 31. '42	Afore-mentioned	Afore-mentio

-mentioned	Unknown			
-mentioned	Afore-mentioned			
-mentioned	Afore-mentioned			
-mentioned	Afore-mentioned	Since May, 1939 vacant		
-mentioned	Afore-mentioned			
-mentioned	Afore-mentioned			
-mentioned	Afore-mentioned			
-mentioned	Afore-mentioned			
-mentioned	Afore-mentioned			

Illustration of Organization of the Daito Motion Picture Company.

(From July 1937 to December 1941)

(As of December 1941)



REPORT

October 14,1947.

Mr. Tetsu Katayama,
Prime Minister.

Sir:

Movie Film produced by former Daito Eiga K.K.

"Landing Party at Dawn"
(Akatsuki-no-Rikusentai)

seven reels, 1,076 metres.

The above film was produced at the direction of the Naval Affairs Propagation Division of the former Ministry of Navy, which was one of the agencies for directing the production of movie films relating to naval matters by private production companies. The undersigned was in the service of the said Division at the time the picture was produced, and has full knowledge that the production was directed by the said Division.

Kameo Ishikawa
No. 10 Honkogo-cho, Yokusuka city.

REPORT

October 14,1947.

Mr. Tetsu Katayama,
Prime Minister.

Sir:

Movie Films produced by former Daito Eiga K.K.

1. "Wife of Chief Warrant Officer Sugino"
(Sugino Heisocho-no-Tsuma)

five reels, 1,296 metres.

2. "Will of the Air"

(Ozora-no-Isho)

nine reels, 2,554 metres.

The above films were produced at the direction of the Fourth Section, Bureau of Naval Affairs, former Ministry of Navy, which was then one of the agencies directing the production of movi of movie films by private production companies(for films relating to affairs pertaining to the Navy). The undersigned was in the service of the said Fourth Section at the time these films were produced, and has full knowledge that the production of these pictures was directed by the said Section.

Kameo Ishikawa

No. 10 Honkogo-cho, Yokosuka city.

DAITO EIGA K.K.

PETITION

To: Mr. Tetsu Katayama, Prime Minister

From: ex-Daito Cinema Company (Daito Eiga Kabushiki Kaisha)

Ryusai Kawai, Sr. Managing Director

Tatsugoro Abe, Jr. Managing Director

Naomi Komono, Jr. Managing Director

Magobei Tsuruta, Jr. Managing Director

Chiyoichi Yamamoto, Director

R. Kawai

T. Abe

N. Komono

M. Tsuruta

C. Yamamoto

PETITION

To : Mr. Tetsu Katayama, Prime Minister

From : ex-Daito Cinema Company (Daito Eiga Kabushiki Kaisha)
Ryusai Kawai, Sr. Managing Director
Tatsugoro Abe, Jr. Managing Director
Naomi Komono, Jr. Managing Director
Magobei Tsuruta, Jr. Managing Director
Chiyoichi Yamamoto, Director

July 26 , 1947

Subject: Counter Evidence Against Purge Decision of Press and Publication Bodies

According to Imperial Ordinance No.1 dated January 4, 1947, and "Basis for Examination and Decision for G-Category" of the same date, as well as the Prime Minister's Office Ordinance and Home Ministry Ordinance No.3, dated June 30, 1947, regarding press and publication organizations, the Daito Eiga Kabushiki Kaisha (Daito Cinema Co., Ltd.) has been recognized to fall under the purge decree. We, the executives who served with the former Daito Eiga K.K., believing that the said decision is contrary to fact, hereby submit counter evidence in accordance with the Government's announcement made on June 27, 1947.

A. Name of organization concerned:

Daito Eiga Kabushiki Kaisha (Daito Cinema Co., Ltd.)

B. Counter evidence:

In submitting this counter evidence, the petitioners give their word of honor, at the outset, that the following counter evidence has been drafted and prepared in accordance with the dictates of their conscience, and are prepared to assume legal responsibility for the same.

For reasons given in 1, 2, 3, and 4 below, it is unjust to treat the Daito Eiga K.K. as an organization coming under the stipulations of "G Category" mentioned above:

Reason 1. Believing that it is unfair to apply to the Daito Eiga K.K. the announced statement that unlike the cases of newspapers and magazines, "those organizations which had, throughout the period concerned, 10 or more cases coming under (the purge decree) were selected, irrespective of the number of times their films were produced or shown on the screen," we hereby present reason for our belief. (Please see Reference Material No.1).

Let us take the case of a single dramatic performance put on one of the first-class theaters in a large city on a long run with full capacity daily (market values shown). Compare this in some tiny town or village, or in some city, shown once or a few times. It can be seen at once that the social effects of the former are immensely greater than those of the latter.

In the case of a cinema film, importance is attached to the number of prints made after decision is made by the market values; it is this which plays an important role in

exercising social influence.

We are of the opinion that persons who have not even seen "Life of Nishizumi, Tank Commander," "The Five Scouts" or "Earth and Soldier" are familiar with these film titles. But who remembers Daito's "Horizon"? Probably members of the Screening Committee, too, do not know about this film. We even are of the opinion that there are some members of the Committee who, though well aware of the existence of Shochiku, Nikkatsu, Toho and Shinko have not known the Daito Eiga K.K.

Here, we believe, lie numerous problems relative to the social influence of Daito's films for which your consideration must be requested.

1). Comparison with other companies as viewed from the number of films produced and prints made (Please see Ref. Mat. No.3, 4 and 5).

Comparing the production of A Company's one picture with B Company's three pictures, the ratio of production becomes 1 to 3. But in case of consideration given to the number of prints made (decided by market values), if A Company gets 40 prints for one picture and B Company get 8 prints for each of the three pictures for a total of 24 prints, the ratio becomes 40 to 24 or 5 to 3. Thus, the ratio of social influence will be reversed. In actual cases, the differences become greater. A single print could be

used at two or more movie houses of the same group in a single city almost simultaneously (by rotation). As the market value of the film rises, the rate of its utilization increases proportionately, and that geometrically. Thus, the number of prints is decided by the market value, and this constitutes the barometre of social influence.

2). Comparison with other companies as viewed from number of chain movie houses.

The number of chain movie houses constitutes "backing" or security in deciding the market value of a film, and hence is inseparable from the question of social influence, which a film exercises. (Please see Ref. Mat. No.6). Contrasted with the chain cine houses of the larger firms, Daito's number was insignificantly small. Moreover any single house belonging to these big production companies' chains, of course, possessed facilities with accomodating capacity equal to several times that of a representative Daito show house (or house where Daito pictures were shown).

A single glance at the network of cine houses directly operated and managed by these first-class production concerns in all the leading cities of the country during the period concerned is sufficient to endorse the foregoing statement. (Please see Ref. Mat. No.7).

3). Comparison with other firms in the matter of business returns and the number of spectators mobilized estimated

therefrom (Ref. Mat. No.8).

Again, in the matter of business returns, Daito's existence was almost negligible. From figures of such returns, the number of spectators mobilized by the various companies could be estimated. According to investigations made by the "Kinema Jumpo" (Movie Times) relative to Japan's so-called "best ten" in the filmdom, it is also evident (Ref. Mat. No.9) how insignificant was the market value of Daito's films (and hence their social influence).

To summarize, as is clear from various examples referred to in the foregoing, 10 Daito films would hardly equal to one of others in respect to its social influence. Hence, we believe that it was unjust to have picked out 10 or so of Daito's pictures as coming under the purge decree by placing them on exactly the same basic standard as those produced by the first-class production companies.

Reason 2.

The Daito Eiga K.K. was not such an influential firm as could be judged to be an organization falling under the provisions of "Category G", nor has it produced pictures that could be so judged. (Ref. Mat. No.1).

Unlike the other big concerns, Daitō, though a limited company legally, was one on a very small scale (actually in substance, it was a company run by a single individual, Ref. Mat. No.2): in capital (Ref. Mat. No.10), production

equipment (Ref. Mat. No.11), sales network (Ref. Mat. No.6 7), and in all other respects, it was a peculiar existence which could not be compared with the other leading film producing organizations. What sort of managerial and production policies did the Daito, the~~y~~ adopt as it struggled itself among these giants? In brief, its production was concentrated 100% upon getting out exclusively entertainment and amusement pictures, aimed primarily at the lowest strata of society who could enjoy very simple story plots. (Ref. Mat. 12, 18).

Why such policies adopted? As already mentioned, Daito was far inferior to the others in capital, production equipment, and sales network, and for this reason, it was not in position to adopt policies identical to those in use by others. If the Daito did otherwise, it would have meant immediate suicide in the face of strong oppression from the other large concerns.

For these simple reasons, the Daito concentrated primarily upon amusement pictures: it did not produce pictures which tried to justify aggressive wars, or uphold the idea that Japan was the leader of the East Asiatic countries, or argumentative films whose contents embodied political ideas which were difficult to understand.

In those days, however, there existed a system of pre-censorship at the Ministry of Home Affairs. Approval for any film produced could not be obtained unless such film contained some elements which matched with the trend of the times. Because of such official pressure, the Daito

was obliged, in the case of modern pictures to use to a certain degree titles and production plans suitable to the war-time tastes, though their substance was entirely different.

Although Daito produced contemporary films, they were mere side-shows, so to speak, since the company concentrated mainly upon amusement pictures (with past history as background themes), as already mentioned a number of occasions in the foregoing. There was a picture, to be sure, bearing the title "Lt.-Colonel Sugimoto, the Death Company". This was made by order of the Hiroshima Army regiment, where Director Sentaro Shirai had been mobilized (The picture was directed by Shirai in uniform while serving the regiment, the film becoming Daito's production for the simple reason that the director happened to be an ex-employ of Daito. For this, please refer to the petition submitted by Teijiro Naga.) Whereas it was the original intention to get out 60% classical or historical recreational pictures and 40% modern pictures, in accordance with the company's policies stated above, in 1941 only 6 films depicting contemporary life were produced as against 31 classical. (Ref. Mat. No.3).

Reason 3.

We believe that it is indeed injust that 17 of Daito's pictures have been branded as coming under the provisions of "Category G".

As already explained in the foregoing (Reason 2), the Daito had made it its policy to produce chiefly, since the establishment of the company, amusement films (mainly with classical or historical background and themes), which, we trust,, is now clear. What sort of position Daito occupied relative to the war can be readily clarified by the comments made by Hideo Tsumura, leading film critic of Japan, in his review of the productions of 1942, "Daito pictures: None" (Ref. Mat. No.13); and the records published by the Movie Times, the foremost of such publications in Japan's filmdom, regarding war pictures between July 1937 and December 1941. (Ref. Mat. No.14).

We shall now explain about the 17 pictures in question.

1. "Advance, Imperial Forces" (Susume, Kogun)
2. "Flaming War Front" (Moetatsu Sensen)
3. "Landing Party at Dawn" (Akatsuki-no-Rikusentai)
4. "Human Bullet Brothers" (Nikudan Kyodai)
5. "Dream of Wild Eagles" (Arawashi-no-Yume)
6. "The Spy Front" (Supai Sensen ni Odoru)
7. "International Spy Ring" (Kokusai Supai-dan)
8. "Spy Bombing" (Supai Bakugeki)
War God
9. "Lt.-Col. Sugimoto, Death Company"
(Aa, Gunshin Sugimoto Chusa, Shi-no Chutai)
10. "Paper Marionette and Soldier"
(Kamishibai-to-Heitai)
11. "Maiden of War-Time Country" (Gunkoku-no-Shojo)
12. "Flag Horse Cart" (Hinomaru Basha)

13. "Wife of Petty Officer Sugino"
(Sugino Heisocho-no-Tsuma)
14. "Fatherland" (Sokoku)
15. "Guard the Fatherland" (Sokoku-wo-Mamore)
16. "Last Will of the Air" (Ozora-no-Isho)
17. "Five Nurses" (Gonin-no-Kangofu)

(For production aims, see Petition by Jiro Nagasada).

Although such words as "Spy", "Hinomaru" or "Army" appear in the titles shown above, the stories themselves are purely recreational. Then, why were such titles selected? It was merely at the recommendation of the military authorities or a means of evasion toward the Ministry of Home Affairs' censorship. No such intention or object as might come under the stipulations of "Category G" was ever planned or such pictures produced.

Of the above 17 pictures, Numbers 1, 2, 3, 4, 10, and 12 (refer above list) depict only simple stories about soldiers who have gone to the front, soldiers who were wounded or the expressions of sympathy and kindness shown by the people of the street toward families whose husbands or fathers were killed in action.

No.5 tells the story of two boys, who were on bad terms with each other, and their parents who become reconciled through their sons.

No.6, 7, 8, and 15 are substantially recreational pictures. They are like gangster stories in which the roughnecks fight against one another with pistols in search of

hidden treasures; only in the place of gangsters, "spies" are used.

No.9 (Lt.-Col. Sugimoto), as already explained above, was produced when Daito's director, Sentaro Shirai, was serving with the Hiroshima regiment. The regiment commander ordered Shirai to direct the filming of this picture, and Shirai did the directing in his uniform. The film became Daito's merely because Shirai happened to be an ex-employee of Daito. (Please refer to Petition by Teijiro Naga).

But even this picture simply tells how Lt.-Col. Sugimoto loved his subordinates, and in no way contains elements which might fall under the provisions of "Section G".

No.11 and 17 both treat about women. No.11 relates about three girls, just out of school, each dutiful at her respective posts. In spite of the title, the story may be re-told at any time, even in the present peaceful days.

No.17 is a narrative of five nurses who display the true spirit of the Red Cross.

No.13 and 16 are biographical stories. No.16 was produced by order of the Navy Ministry, but the story is that of biography and nothing else.

No.14 was a film recommended by the Ministry of Education, by which was meant a film to which was applied the provision of Article 10 of the Cinema Act, reading: "The competent Minister may make recommendations of films which are deemed to aid in the elevations of the people's culture".

As may be seen from the reasons for such recommendation (Ref. Mat. No.16), this film was directed against the masses of the people with a cultural content.

Thus in all of these 17 films, as explained, the contents are exceedingly simple. The only question may be that of the titles. As pointed out already, the titles were adopted either at the strong recommendations on the part of the military and other authorities or a means of evasion vis-avis the censorship of the Ministry of Home Affairs. Under the conditions then prevailing, the Daito was obliged to move with the tide at least in the matter of titles for its films, and, being a minor organization, exaggerated titles had to be used for reasons of business competition with the other companies. No such intention or plan as comes under the provisions of "Category G" was ever entertained by the Daito.

Reason 4.

Inasmuch as the Daito was producing pictures that were designed to be democratic and peaceful amusement and recreation, we believe that it was unfair to place the films under the category falling under "Category G".

Ever since its establishment even until its amalgamation into the present Daiei Company, it was the consistent practice of this firm to get out films that have peaceful and democratic central themes based upon the great masses. As proof of this statement, we hereby list 42 pictures having democratic and peaceful contents, produced between

1937 and 1941. (Ref. Mat. No.17).

C. Conclusions

For reasons stated in the foregoing, it is evident that,

firstly, the Daito Eiga Kabushiki Kaisha produced films which have had very negligible social effects, similar to the case of a newspaper with a circulation under 10,000 (which does not fall under the purge decree);

secondly, the Daito was not such company as would come under the provisions of "Category G", nor has it produced films of such category;

thirdly, the 17 films produced and listed as coming under the stipulations of "Category G" do not contain factors in them touching such stipulations, with only a portion unavoidably injected through pressure on the part of the military and other authorities; and

fourthly, films produced by Daito were democratic and peaceful in nature.

Accordingly, it is the firm conviction of the petitioners that the decision placing the Daito Eiga Kabushiki Kaisha in the category of companies under the purge decree is unjust.

The petitioners hereby earnestly request those in authority to be good enough to give their just and sympathetic consideration to their plea and pass a decision removing this company from the category mentioned.

REPORT

July 26, 1947

To : Mr. Tetsu Katayama, Prime Minister

From : Ryusai Kawai, Managing Director,
Tatsugoro Abe, Jr. Managing Director,
Magobei Tsuruta, Jr. Managing Director,
Chiyoichi Yamamoto, Director, all of the ex-Daito
Eiga K.K.

On the belief that the decision made, to the effect that the Daito Eiga Kabushiki Kaisha (Daito Cinema Co., Ltd.) came under the purge decree, is unjust, we hereby submit counter-evidence in accordance with the Government's announcement of June 27, 1947. We hereby certify that, through the air raids during the war, practically all of our records were lost, and that, in preparing this counter-evidence, we were obliged to refer to records and statistics of authoritative newspapers and periodicals. Our Reference Materials No. 1-18 were drafted and prepared from excerpts of such publications. The blank columns represent lack of data.

Reference Material No.1

Newspaper articles regarding the purge of companies and organizations concerned with press and publications.

Nihon Keizai Shimbun (June 28, 1947. Fourth column, Page 1)

".....(2) as mentioned in the Government announcement, persons once ruled as 'disqualified' may be excluded from the purge when counter-evidences proving innocence are submitted.. ....., therefore, the latest decisions should not be regarded as final and unalterable.....the Kanamori Organ.... could make only incomplete investigations because of various circumstances.....the rough yardstick for the latest decision was set at the circulation of 10,000 copies or more.....

(2) counter-evidence for organizations----------

Even the designated companies will be able to demand alteration of decisions by submitting counter evidences in case they are free from the charge or even if the charge is substantiated. Loss of the past reference materials due to fire can become a reason for such demand.....counter-evidences may also be submitted in cases when articles were published under the pressure of the military or Government authorities or when the original articles were so distorted by the censors at that time that they implied intentions contrary to those intended in the original articles. There can be more conditions providing grounds for presenting counter-evidences. These evidences (will be submitted) within one month....."

Ref. Mat. No.1

Yomiuri Shimbun (June 28, 1947. Latter part of the 11th column, Page 1)

".....As regards the cinema industry, directors of motion picture studios will be purged automatically but those who used to engage exclusively in historical movies may be excluded from the purge by submitting counter-evidences...."

Reference Material No.2

Character and activities of the Daito Cinema Co. Ltd.

The Daito Cienma Co. Ltd. was inaugurated in June, 1933 but its establishment merely meant the reorganization into a joint stock company of the Kawai Cienma Company which had been operated privately since 1927 by Tokusaburo Kawai, a building contractor, under the slogan of "entertainment for the masses." All the capital of the company was the investment of Tokusaburo Kawai, the President, and after the reorganization no change took place in the pattern of its operation.

Titles of Directors and Kambu (leading) employees were conferred upon some of the employees but they were given no practical authority. All the employes from Managing Directors down to office boys and janitors were mere employes. The President held exclusive authorities to decide on not only the management of the company but the plans for the production of films, without consulting with the Board of Directors. The same applied to matters concerning personnel. There were several cases when even Directors and Auditors were dismissed by the President's unilateral order without consultation with the general meeting of share-holders.

1. Two months after the establishment of the company, Vice-President Unosuke Yoshida and Jr. Managing Directors Sakichi Morita and Ya Osaka were dismissed.
2. Directors Tokusuke Baba and Kumataro Oishi were dis-

Ref. Mat. No.2

missed in June, 1934.

3. Director and Chief of the Business Department Junichi Akasaka and Auditor Riichi Miyakawa were dismissed in June, 1935.

Inasmuch as even Directors were treated like this, ordinary employes were out of the question.

This policy underwent no change when following the death of the former President, Tokusaburo Kawai Jr. inherited the title of the President since the new President considered it his most important duty to follow the former President's principles faithfully. Neither the employes nor the nominal share-holders raised any objection to it since President Kawai was the sole investor and both profits and losses were his personal concern. This policy continued without any change until the company was dissolved and amalgamated into the present Daiei Co. Ltd. in 1941 on the advice of the authorities concerned. (cf. recommendations submitted by Junichi Akasaka and Riichi Miyakawa and the papers presented by Ryusai Kawai, Naosane Senno and eight others)

REPORT

July 24, 1947

To : Mr. Tetsu Katayama, Prime Minister

From : Junichi Akasaka, Director and concurrently Chief of Business Division, of ex-Daito Giga Kabushiki Kaisha, No. 85/2 Kamiuma, Setagaya-ku, Tokyo.

I hereby certify that at the time of the resignation in 1941 of the executives of the aforementioned Company, I was obliged to leave the firm inasmuch as my wishes were not given due consideration, and that, further, I received no shares of the said Company, nominal or otherwise, nor as gift.

x x x

REPORT

July 24, 1947

To : Mr. Tetsu Katayama, Prime Minister

From : Riichi Miyagawa, Auditor, ex-Daito Biga Kabushiki Kaisha, 129/1 Nishi Takaido, Suginami-ku, Tokyo.

I hereby certify that at the time of the resignation in 1941 of the executives of the aforementioned Company, I was obliged to leave the firm inasmuch as my wishes were refused consideration, and that, further, I received no shares of the said Company, nominal or otherwise, nor as gift.

x x x

REPORT

July 26, 1947

To : Mr. Tetsu Katayama, Prime Minister

From : Ryusai Kawai, Managing Director,
Tatsugoro Abe, Jr. Managing Director,
Magobei Tsuruta, Jr. Managing Director,
Chiyoichi Yamamoto, Director,
Masao Koshishio, Auditor,
Miyoji Terui, Chief of the General Affairs Section, Studio,
Yae Kawai, shareholder,
Soichiro Kawai, shareholder,
Kikuyo Koshishio, shareholder, all of ex-Daito Eiga K.K.

We hereby certify that at the time of the dissolution of the aforementioned Daito Eiga K.K. and its amalgamation into the Daiei K.K. in 1942, the following number of shares of the ex-Daito Eiga K.K. were granted, as discharge allowances from President Tokusaburo Kawai. (table of shares received on separate sheet).

TABLE SHOWING SHAREHOLDERS OF DAITO ESIGA K.K.

Tokusaburo Kawai .....22,340 shares

Ryusai Kawai 6,955

Yae Kawai 1,000

Kikuyo Koshishio 500

Etsuko Takaoka 500

Soichiro Kawai 500

Takayoshi Kawai 500

Tatsugoro Abe 450

Naomi Komono 450

Magobei Tsuruta 400

Kohachi Suzuki 210

Chiyoichi Yamamoto 200

Kenji Kuwabara 200

Kenozo Yoshida 200

Masao Koshishio 200

Takeki Yokoyama 100

Miyoji Terui 100

Yoshimatsu Okuda 50

Kisaburo Suzuki 50

Teiko Miyazawa 30

Ishitaro Ito 30

Kiyoshi Ishizuka 10

Miyokichi Nonaka 10

Futao Kimura 5

Yoshihide Yamamoto 5

Torao Kosaka 5

Total ..35,000

(Copied from documents in custody of Daiei K.K., of items showing money delivered. The foregoing is a complete list of shareholders and number of shares of each, just prior to Daito's merger with Daiei K.K.)

Reference Material No. 3.

From 1937 To 1941 — Comparative Table of Number of Films Produced by Five Companies

Companies	Shochiku		Nikkatsu		Shinko		Toho		Daito		Total	
Pictures	Modern	Classical	Modern	Classical	Modern	Classical	Modern	Classical	Modern	Classical	Modern	Classical
Year 1937	50	40	52	44	46	46	37	37	46	65	233	232
1938	54	44	43	48	45	48	42	30	45	55	229	225
1939	50	37	38	41	46	42	52	7	42	48	228	175
1940	44	39	32	39	42	42	55	15	36	52	209	187
1941	26	15	21	23	29	26	38	6	6	31	120	101
Total	224	175	186	195	210	204	224	95	175	251	1,019	920
											Grand total	1,939

Note: Toho includes productions under its control.

Excerpts from 1936 Daidosha edition of Japan Film Year Book, page 524 - 550
" " 1937 " " " " " 6 - 32
" " Movie Times. July 1 issue, 1939 " 120 - 121
" " " " April 1 issue, 1940 " 127 - 128

Reference material. No.4

From 1937 To 1941 — Comparative Table of Length in Meter of Censored Films of Five Companies

Companies	1937 Length in meter	1937 Percentage	1938 Length in meter	1938 Percentage	1939 Length in meter	1939 Percentage	1940 Length in meter	1940 Percentage	1941 Length in meter	1941 Percentage
Shochiku	3,346,940	29	3,178,779	27	3,689,904	28	3,493,898	27	2,793,885	28
Nikkatsu	3,140,608	27	2,364,824	20	2,548,862	19	2,701,573	21	2,420,018	24
Shinko	2,184,699	19	2,395,336	20	2,557,896	20	2,509,766	18	1,655,484	17
Toho	1,669,271	14	2,687,440	23	3,040,380	23	3,283,940	25	2,102,582	21
Daito	1,398,033	11	1,354,280	10	1,436,439	10	1,280,695	9	1,031,255	10
Total	11,739,551	100	11,980,659	100	13,273,481	100	13,269,872	100	10,003,224	100

Excerpts from Japan Film Year Book, 1943. Edited by Japan Film Magazine Association, page 285 (exception, Home Ministry survey).

Daidosha edition of Japan Film Year Book, 1937. bl, page 70.

Reference material No.5.

How Was Raw Film Consumed ?

Survey for one year, 1939 to 1940, of dramatic pictures.

Tamanosuke Ito.

Name of Companies	Category	Number of prints	Total meter length	Average number of prints	Highest number of extra prints and title	
Shochiku	87	1,442	181,344	16	Story of Nishizumi, Tank Commander	Prints 40
Toho	75	1,329	152,340	17	Kodo Nippon	46
					Pledge in Desert	29
Nikkatsu	76	1,083	149,422	14	Five Scouts	41
					Earth and Soldiers	36
Shinko	87	1,287	150,146	15	Father and Cherry Blossoms at Kudan	56
Daito	87	760	120,939	9	The Horizon	12
Total	413	5,903	754,191	71		

Note: As above table shows, other companies' films for which the highest number of additional prints was made were all war pictures, while the film of our company was a picture of high cultural standard. Despite this fact, the additional prints of our company numbered only 12. With regard to the average number of prints, our company's figure was less than the figures of other companies.

(Excerpt from Movie Times. January 21 issue, 1941. Page 50 - 52.)

Reference material No.6

From 1937 To 1941 Comparative Table of Number of Contract Movie Theaters of Five Companies

By Companies	1937 Number of theaters	1937 Percentage	1938 Number of theaters	1938 Percentage	1939 Number of theaters	1939 Percentage	1940 Number of theaters	1940 Percentage
Shochiku	499	35	464	30	518	35	583	30
Nikkatsu	352	25	348	25	359	25	374	20
Shinko	279	20	261	20	289	20	306	20
Toho	175	10	222	15	246	15	339	20
Daito	153	10	156	10	125	35	159	10
Total	1,458	100	1,451	100	1,537	100	1,761	100

(Excerpt from Film Statistic Year Book of Japan Film Year Book, Daidosha edition, 1941 page 24 - 51

" " " " " " " " 1942 page 64).

Reference material No. 7

From 1937 To 1940 — Comparative Table of Number of Movie Theaters Under Direct Control of Five Companies

Companies	1937 Number of theaters	1937 Percentage	1938 Number of theaters	1938 Percentage	1939 Number of theaters	1939 Percentage	1940 Number of theaters	1940 Percentage
Shochiku	37	40	49	35	72	35	90	40
Nikkatsu	18	15	15	10	28	15	25	10
Shinko	13	15	22	15	35	15	40	15
Toho	17	15	38	30	59	30	66	30
Daito	17	15	18	10	18	5	15	5
Total	102	100	142	100	212	100	236	100

Note: As compared with other companies the Daito could not increase the number of movie theaters under its direct control, because it was overpowered by the big capital of other companies.

(Excerpts from Daidosha edition, Japan Film Year Book, 1941. b - page 24 - 33.)
" " " " " 1942 65

Reference material No.8

From 1937
To 1941 Comparative Table of Business Income of Five Companies

	1937		1938		1939		1940		1941	
Company	Amount	Percentage	Amount	Percentage	Amount	Percentage	Amount	Percentage	Amount	Percentage
Shochiku	¥2,240,600.00		¥23,529,000.00	57	¥33,890,000.00	55	¥45,740,000.00	55	¥52,071,000.00	55
Nikkatsu	5,387,097.88		6,140,782.21	15	7,136,364.98	12	8,725,196.36	10	11,579,578.00	12
Shinko	4,136,778.05		5,809,526.86	14	8,626,291.87	14	11,273,552,46	13	11,510,641.74	12
Toho	1,864,000.00		4,780,000.00	12	10,674,000.00	17	16,647,000.00	20	21,144,000.00	20
Daito	894,894.22		1,020,082.86	2	1,344,481.44	2	1,517,807.04	2	1,805,773.53	1
Total	¥34,688,770.15		¥41,279,391.93	100	¥61,671,138.29	100	¥83,903,555.86	100	¥98,110,993.27	100

Note: The percentage for 1937 has been omitted because the Toho made the latter half of the same year as the first term.

Exerpts from 1943, Japan Film Year Book, edited by Japan Movie Magazine Association. page 393 - 308.
" 1942, " " " " " page 9 - 22
" 1942, " " " Daidosha, page 240 - 352.

Reference Material No. 9

Table Showing Japan's Best Ten Pictures

	1938			1939	
Rank	Title	Company	Rank	Title	Company
1	Gonin-no Sekkohei (Five Scouts)	Nikkatsu	1	Tsuchi (Earth)	Nikkatsu
2	Robo-no Ishi (Wayside Stone)	"	2	Zangiku Monogatari (A Tale After Kikugoro's Death)	Shochiku
3	Haha-to Ko (Mother and Child)	Shochiku	3	Tsuchi-to Heitai (Earth and Soldier)	Nikkatsu
4	Shanhai (Shanghai)	Toho	4	Ani-to Sono Imoto (Brother and Sister)	Shochiku
5	Tsuzurikata Kyoshitsu (Composition Room)	Toho	5	Shanhai Rikusentai (Shanghai Landing Party)	Toho
6	Uguisu (Nightingale)	Tokyo Hassei	6	Kodomo-no Shiki (Children's Four Seasons)	Shochiku
7	Nakimushi Kozo (Weeping Urchin)	"	"	7 Danryu (Warm Current)	"
8	Abe Ichizoku (Abe's Family)	Toho		8 Bakuon (Bombing Sounds)	Nikkatsu
9	Aa Kokyo (Ah, Home)	Shinko		9 Hanasaru Zasso (Grass with Flowers)	Shochiku
10	Taiyo-no Ko (Children of the Sun)	Tokyo Hassei	10	Kaientai (Sea Guards)	Nikkatsu

1940			1941		
Rank	Title	Company	Rank	Title	Company
1	Kojima-no Haru (Spring on an Isle)	Tokyo Hassei	1	Todake-no Kyodai (Brothers and Sisters of Toda Family)	Shochiku
2	Nishizumi Senshacho-den (Life of Nishizumi, Tank Commander)	Shochiku	2	Uma (Horse)	Toho
3	Kaze-no Matasaburo (Wind-Like Matasaburo)	Nikkatsu	3	Mikaeri-no To (Tower of Mikaeri)	Shochiku
4	Naniwa Onna (Girl of Naniwa)	Shochiku	4	Geido Ichidai Otoko (True Artist)	"
5	Yodo Banri (Thousand Miles of Fertile Soil)	Nikkatsu	5	Edo Saigo-no Hi (Last Days of Yedo)	Nikkatsu
6	Ioko Okumura	Tokyo Hassei	6	Jiro Monogatari (Tale of Jiro)	"
7	Rekishi (History)	Nikkatsu	7	Aino Ikka (Family of Love)	"
8	Moeru Ozora (Flaming Large Skies)	Toho	8	Umio Wataru Sairei (Sea-Crossing Festival)	"
9	Fufu Nisei (Two Generations of Couple)	Shinko	9	Mai Agaru Jonetsu (Soaring Passion)	Shinko
10	Mokuseki (Wood and Stone)	Shochiku	10	Shido Monogatari (Tale of Leadership)	Toho

(Excerpts from the Movie Times, of Feb. 1, 1939, page 9, Feb. 1, 1940, page 5, Feb. 11, 1941, page 8, and March 1, 1942, page 4)

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Reference material No. 10

Comparative Table of Capitals of Five Companies

Companies		Capital	Percentage
Shochiku	As of August, 1941	¥37,951,250.00	70
Nikkatsu	" July, "	8,000,000.00	14
Toho	" July, "	4,500,000.00	8
Shinko	" July, "	4,250,000.00	7
Daito	" November, "	700,000.00	1
Total		¥55,401,250.00	100

(Excerpt from Film Year Book, 1942, Japan Film Magazine Association, Page 9 - 5, 9 - 22)

Reference Material No. 11.

Comparison of Equipment at the Studios of Five Companies

Company	Land	Total building space	No. of stage	No. of Camera	Developing capacity equipment	Recording machine	Projectors	No. of employes
Nikkatsu:								
Tamagawa Studio								
	15,000 tsubo	4,200 tsubo	Dark stage, 3; talkie stage, 4	Mitchell-Noiseless 2; Mitchell, 3; Eyemo, 5; Bell-Howell, 5; High-speed, 1; Palbo, 3	Nega. 300,000 to 400,000 feet	WE.F type, 1; WE.GF type, 1; Dubbing machine, 1; MNK type, 1	Erneman No. 2; WE type after-recording use; Re-production apparatus, 1; Same, latest type, 1: Erneman WE type wild range system re-production apparatus, 1	647
Kyoto Studio								
	19,300 tsubo	4,348 tsubo	Talkie stage, 6	Bell-Howell, 5; Palbo L type, 6; Same K type, 1; Eclaire, 3; Bell-Eyemo, 7; High-Speed, 2; Mitchell (talkie), 3; Palbo H type, 1; Eyemo 1	Kyokuto Developing Works	WE, 2; WE Portable, 1		544
Shochiku:								
Ofuna Studio								
	32,000	3,500	Talkie stage,	Mitchell for				

Shochiku:

Ofuna Studio

32,000 tsubo	3,500 tsubo	Talkie stage, 5; supplementary talkie stage, 3; special stage 2	Mitchell for talkie use, 1; Bell-Howell for talkie use, 2; Bell-Howell, 8; Palbo, 8; Palbo High-speed, 1; Pathe, 1; Kinamo, 1; Sept, 2; Eyemo, 15; Ambre DoBrie, 2; Special filming machine Universal precision machine, 2; Universal milling spiral gear, 1; seeping machine, 2	Nega. (per day) 112,000 feet; Posi. (per day) 224,000 feet	Dobashi Super-type Simplex,3; wild Royal,2; range, After-system, record-6: Super- ing Mohara process,1 system,3		970

Kyoto Studio

2,222 tsubo		Talkie stage, 6; sound stage, 1	Mitchell, 1; Palbo, 8; for talkie use, 4	Ordinary talkie film, of 8 to 9 feels, four films per day	Dobashi type Shochiku Phone, 7	2	483

Shinko:

Tokyo Studio

20,000 tsubo	2,000 tsubo	Talkie stage, 6; dubbing stage, 1	Mitchell, 3; Bell-Howell, 4; Palbo L type, 5; Palbo K type, 3; Palbo H type, 1; Eclaire, 1; Eyemo, 4; High-speed	Nega. (per day) 5,000 feet; Posi. (per day) 36,000 feet	Super-Mohara system,6	Royal,3	584

		stage, 1	4		or 8 to 9 feels, four films per day	Shochiku Phone, 7	

Shinko:

Tokyo Studio

20,000 tsubo	2,000 tsubo	*Talkie stage, 6; dubbing stage, 1	Mitchell, 3; Bell-Howell, 4; Palbo L type, 5; Palbo K type, 3; Palbo H type, 1; Eclaire, 1; Eyemo, 4; High-speed, 1	Nega. (per day) 5,000 feet; Posi. (per day) 36,000 feet	Super-Mohara system,6	Royal,3	584

Kyoto Studio

7,000 tsubo	3,900 tsubo	6		Kyokuto Developing Works	Mohara system		438

Toho:

Tokyo Studio

17,688 tsubo	4,040 tsubo	Talkie studio, 8	Talkie Mitchell, 6; Silent Mitchell, 3; Bell-Howell,2; Palbo, 3; Andre DoBrie, 1; Eyemo, 6; High-speed, 1; Low-speed, 1; microscope, 1; technicolor, 1; Super-impose 1; line picture, 1	BH type printer, 6; BH printer 2	Recording wagon, 3; Recording camera, 8; dubbing machine, 2		950

			Super-impose 1; line picture, 1				
Kyoto Studio							
6,000 tsubo	Anti-sound stage, 4		Bell-Howell,1; Turret Eyemo,1; Eyemo, 1; Super-Mitchell, 1; Palbo K type, 1	Thomson type auto-matic developing machine, 1; JO Nega type, 1; Sensidometer, 4; air compressor, 3; optical printer, 1; JO type wiping machine, 2; JO type cleaning machine, 1; Moviola, 3; Photo susceptibility survey machine, 1; precision printer, 1	RCA machine, 2; induction microphone,7; Zenkins, 1; condencer microphone,7; SH microphone,3	RCA sound head projector,1; Simplex,2	281
Tokyo Hassei Works							
5,051 tsubo	550 tsubo	2	Super-Mitchell, 2; Bell-Howell, 2; Eyemo, 1(all for talkie use)		Pantonal system, 2	Royal,2	52
Daito:							
Sugamo Studio							
6,800 tsubo	500 tsubo		Bell-Howell, 5; Eclaire, 2; High-speed 2; Palbo, 5; Eyemo, 5: Arkelly,1	Nega.(per day) 2,500 meters Posi.(per day) 4,000 meters	Work entrusted to Riken Kagaku Picture Studio		358

(Excerpt from an article on the Records of Picture Studios in Japan, carried by the Movie Times, of the 735th issue, 1940, page 101 to 108)

Reference Material No. 12

Daito Makes Motion Pictures for Entertainment of the Masses

(Comments by film critics, Shimbi Iida, Junichiro Tomoda, Tadahisa Murakami, Kotaro Yamamoto, Seiji Mizumachi and Tatsuhiko Shigeno) An excerpt from an article in the Movie Times Special New Year Number, 1937.

DAITO

TOMODA: The last one is Daito. I think that company still produces mostly silent motion pictures.

YAMAMOTO: Most of its productions are silent. As for a talkie, one film made by the after-recording system proved a failure and at present, they are carrying on with the neo-super system.

IIDA: What is neo-super?

YAMAMOTO: It means insertion of sound films explaining the plot. One of this year's productions which are unlike the Daito films is "Osarai Yokocho." This is unique for a Daito production. It employes child players and apparently the producers consider it an artistic picture. "Tenka no Kijin Ashihara Shogun" (General Ashihara, Eccentric Man of the Land) is quite interesting for its planning but it was not very popular. Most popular among Daito's entertainment pictures are "Dokuso" (Poisonous Herb) and "Biwa-uta" (Biwa Song) which star Miss Itoji Koto.

MIZUMACHI: They had "Chushingura" (47 Ronin of Ako), too. I once saw it.

YAMAMOTO: Pictures of Daito are intended solely for giving popular entertainment to the masses but sometimes they are better than second-rate productions of Shimokamo and Nikkatsu. They all have a climax befitting entertainment pictures.

x x x

Reference Material No.13

Have Japanese Motion Pictures Improved?
(Criticism on 1942 productions)
By HIDEO TSUMURA

The China Affair exerted strong influences on Japanese motion picture world as witnessed by the production of "Gonin no Sekkohei" (Five Scouts) by Nikkatsu, "Tsuchi to Heitai" (Earth and Soldiers) by Nikkatsu, "Nishizumi Sen-shacho-den" (Tank officer Nishizumi) by Shochiku, "Moyuru Ozora" (Burning Skies) by Toho, "Shogun to Sambo to Hei" (The General, Staff officer and a Soldier) by Nikkatsu, and others.

The effect of the Greater East Asia War was felt rapidly in the field of descriptive films--long serial pictures.

(PP. 36-37, Movie Times, Feb.1, 1943)

x x x

Reference Material No.14

Record of Films of Military Dramas Since the China Affair

July, 1937 to December, 1941

Companies	Films
Toho	19
Nikkatsu	16
Shinko	10
Shochiku	9
Daito	5
Nihon Tampen	1
Total	60

(Excerpt from the Movie Times, Dec. 1, 1942)

Companies	Titles	No. of reels	No. of meters	Date of release	Remarks
Nikkatsu	Kokkyono Fuun (Storm at Border)	3	867	7.29, '37	
"	Hokoku Bakushin (Rush for Service to State)	4	908	8.12, '37	
Shochiku	Saraba Sensene (Off to the Front)	5	980	8.25, '37	
Nikkatsu	Jugono Sekisei (True Heart Behind the Gun)	4	921	8,26, '37	
Shinko	Kogun Ichido Tataba (Once Imperial Army Rises for Action)	6	1,491	8.26, '37	
Toho	Hokushino Soraotsuku (Attack on North China Skies)	8	1,660	9.1, '37	

Ref. Mat. No.14

Nikkatsu	Yumeno Tetsukabuto (Iron Helmet of Dream)	5	1,099	9.8, '37
Shinko	Nikudan Kisha (Human Bullet Reporter)	6	1,520	9.15, '37
"	Kaigun Bakugekitai (Naval Bombing Corps)	8	1,599	9.23, '37
Shochiku	Shingun-no Uta (Song of March)	7	1,446	10.15, '37
Daito	Nikudan Kyodai (Human Bullet Brothers)	4	988	10.21, '37 (Sound film)
Nikkatsu	Senshi-no Michi (The Way of Fighter)	6	1,640	10.28, '37
Daito	Moetatsu Sensen (Flaming Front)	5	1,052	11.18, '37 (explanatory edition)
Nikkatsu	Gonin-no Sekkohei (Five Scouts)	7	2,142	1.7, '38
Tohatsu	Jujihoka (Cross Fire)	7	1,734	1.7, '38
Daito	Akatsukino Rikusentai (Landing Party at Dawn)	6	1,076	2.10, '38
Nikkatsu	Aa Tomoda Gocho (Ah, Corporal Tomoda)	6	1,823	2.17, '38
Daito	Aa Gunshin Sakamoto Chusa; Shino Chutai (Ah, God of Army Lt.Col. Sugimoto; Death Corps)	8	2,154	3.10, '38
Shinko	Aikoku Koshinkyoku (Patriotic March)	7	1,846	3.30, '38
Shochiku	Eikyuno Kangeki: Kogun Taishonouta (Lasting Inspiration; Song of Great Victory of Imperial Army)	8	1,992	5.12, '38

Ref. Mat. No.14

Nikkatsu	Uminomamori (Guards of the Sea)	10	3,190	5.22, '38
Toho	Gunyo Ressha (Military Train)	8	2,001	7.13, '38
"	Shogunno Mago (General's Grandson)	9	2,100	9.7, '38
Shinko	Aa Nango Shosa (Ah, Major Nango)	8	2,170	10.13, '38
Shochiku	Dai Issen-no Hitobito (Men on the First Line)	7	1,648	10.20, '38
Shinko	Ajia-no Musume (Daughter of Asia)	10	2,765	11.17, '38
Toho	Chokoreito-to Heitai (Chocolate and Soldier)	7	2,015	11.30, '38
Shochiku	Nipponjin (Japanese)	17	3,792	12.1, '38
Nikkatsu	Tekka Butai (Iron-Fire Corps)	7	1,920	12.1, '38
Toho	Gunko-no Otometachi (Maidens at Naval Port)	8	2,184	12.7, '38
Shinko	Tesso-no Oshohei (Army Conscript at Iron Window)	7	1,580	3.8, '39
"	Byakui-no Heitai (Soldier in White)	7	1,920	3.25, '39
Nikkatsu	Rosi-no Machi (Town of Camps)	4	982	4.7, '39
Toho	Shusseifu (Expedition Music)	7	1,766	5.11, '39
"	Shanhai Rikusentai (Shanghai Landing Party)	9	2,562	5.21, '39
Nikkatsu	Hikari Warerato Tomoni (Glory Be With Us)	11	2,585	9.3, '39
"	Fujin Jugunka (Women's Military Song)	7	1,771	8.17, '39
Toho	Kodomo-to Heitai (Children and Soldiers)	5	812	9.26, '39

Ref. Mat. No.14

Nikkatsu	Tsuchi-to Heitai (Earth and Soldier)	18	4,249	10.14, '39
Toho	Kaisoku Butai (Speed Corps)	9	2,315	2.25, '40
Shochiku	Akatsuki-ni Inoru (Preyers at Dawn)	13	2,902	4.17, '40
Toho	Kaigun Bakugekitai (Naval Bombing Corps)	9	2,169	5.22, '40
Nihon Tampen	Shiganhei (Military Volunteer)	8	1,854	8.1, '40
Toho	Moyuru Ozora (Flaming Big Skies)	16	3,763	9.25, '40
"	Mabuta-no Senjo (Battleground of Eye Lid)	9	2,340	10.22, '40
Shochiku	Nishizumi Senshachoden (Tale of Nishizumi, Tank Commander)	15	3,697	11.29, '40
Toho	Akatsuki-no Shimpatsu (Start at Dawn)	7	2,002	1.24, '40
"	Daichi-ni Inoru (Preyers to the Earth)	8	1,930	2.5, '40
Nikkatsu	Chichi Kaeru-no Hi (Day of Father's Return)	3	795	2.16, '40
Toho	Kokoku-no Tate (Shields of Imperial Army)	5	1,140	3.19, '40
Shochiku	Chichinakiato (After Father's Death)	9	2,380	4.25, '40
Nikkatsu	Sensuikan Ichigo (Submarine No.1)	13	3,428	5.23, '40
Shinko	Hahanohi (Mother's Fire)	9	2,242	6.12, '40
Daito	Ozora-no Isho (Will of Large Skies)	9	2,554	9.27, '40

Ref. Mat. No.14

Toho	Shido Monogatari (Stories of Leadership)	11	2,908	10.4, '40
Nikkatsu	Betsuri Shoshin (Separation and Injured Heart)	9	2,212	10.16, '40
Tohatsu	Waga Ainoki (My Diary of Love)	12	2,713	11.7, '40
Toho	Hachiju Hachinen-me-no Taiyo (88th Year's Sun)	12	2,789	11.15, '40
Shochiku	Kimi-to Boku (You and I)	10	2,628	11.15, '40
Shinko	Maiagaru Jonetsu	8	2,076	11.30, '40

Reference Material No. 15

The production design which guided the filming of the 17 pictures follows:

Title: "Advance Imperial Forces (Susume Kogun)

Released: Jan. 31, 1937.

Scenario: Jointly by the Scenario Department.

Directors: Minoru Ishiyama, Sentaro Shirai, Misao Yoshimura.

Cameraman: Teijiro Naga.

No. of reels: 7.

No. of metres: 1,637.

Production design: It is a production which points out the immorality of the rich, the love between a poor brother and his sister, and the love of neighbors.

- - -

Title: "Flaming Front" (Moetatsu Sensen).

Released: 1937.

Scenario: Story by Tatsuo Harada.

Director: Misao Yoshimura. Cameraman: Haruo Shimomura.

No. of reels: 5.

No. of metres: -

Production design: In this film, attempt is made to depict the spirit of philanthropy and friendship, with the front as the background.

- - -

Title: "Landing Party at Dawn" (Akatsuki-no Rikusentai).

Released: Feb. 10, 1938

Original story by Keizo Matsushima. Adapted by Eijiro Nagatomi.

Director: Eijiro Nagatomi. Cameraman: Teijiro Naga.

No. of reels: 7.

No. of metres: 1,076.

Production design: With the war front as the background, portrayal of friendship is made.

- - -

Title: "Human-Bullet Brothers" (Nikudan Kyodai).

Released: 1937.

Scenario: Jointly by the Scenario Department.

Director: Toshizo Wada. Cameraman: Toshiyuki Kanamori.

No. of reels: 4.

No. of metres: -

Production design: A picture illustrating brotherly love; the vagabond elder brother reforms himself through the sincerity of his younger brother, who is a diligent worker.

- - -

Title: "Dreams of Wild Eagles" (Arawashi-no-yume).

Released: 1937.

Original story by adaptation: Hyo Usami.

Director: Toshizo Wada. Cameraman: Asajiro Hirokawa.

No. of reels: 6.

No. of metres: -

Production design: The yearnings of young boys for the air

Title: "Landing Party at Dawn" (Akatsuki-no Rikusentai).

Released: Feb. 10, 1938

Original story by Keizo Matsushima. Adapted by Eijiro Nagatomi.

Director: Eijiro Nagatomi. Cameraman: Teijiro Naga.

No. of reels: 7.

No. of metres: 1,076.

Production design: With the war front as the background, portrayal of friendship is made.

- - -

Title: "Human-Bullet Brothers" (Nikudan Kyodai).

Released: 1937.

Scenario: Jointly by the Scenario Department.

Director: Toshizo Wada. Cameraman: Toshiyuki Kanamori.

No. of reels: 4.

No. of metres: -

Production design: A picture illustrating brotherly love; the vagabond elder brother reforms himself through the sincerity of his younger brother, who is a diligent worker.

- - -

Title: "Dreams of Wild Eagles" (Arawashi-no-yume).

Released: 1937.

Original story by adaptation: Hyo Usami.

Director: Toshizo Wada. Cameraman: Asajiro Hirokawa.

No. of reels: 6.

No. of metres: -

Production design: The yearnings of young boys for the air

are made the central theme. To this are added the foolish disputes of their parents of different fortunes, who, through their sons, become reconciled.

- - -

Title: "Dancing on the Spy Front" (Supai Sensen ni Odoru).

Released: April 27, 1938.

Original story by Kazuo Fujimura. Adapted by Toshihide Yamanouchi.

Director: Takeshi Yashiro. Cameraman: Haruo Shimomura.

No. of reels: 7

No. of metres: 1,460.

Production design: A picture with the theme "The wrong cannot flourish," against the strong tendency to justify brute force. The picture is a melodrama with spies put in instead of the gangsters, a picture created for recreational interest only.

- - -

Title: "International Spy Ring" (Kokusai Supai-dan).

Released: Aug. 25, 1938.

Original and scenario by Takeshi Yashiro.

Director: Takeshi Yashiro. Cameraman: Haruo Shimomura.

No. of reels: 6.

No. of metres: 1,226

Production design: A sister picture of "Dancing on the Spy Front." It is a recreational-interest story, with a moral theme, "The wrong cannot prosper."

- - -

Title: "Spy Bombings" (Supai Bakugeki).

Released: Dec. 1, 1937.

Original by Makoto Miki. Adapted by Hyo Usami.

Director: Toshizo Wada. Camerman: Haruo Shimomura.

No. of reels: 6.

No. of metres: 1,376.

Production design: A melodrama for recreational interest, showing the strong attachment between two lovers, with the confession of a "bad man" at his death-bed as the climax.

- - -

Title: "War-God Lt.-Col. Sugimoto---Death Company" (AA Gunshin Sugimoto Chusa---Shi-no Chutai).

Released: Mar. 10, 1938.

Original by Asao Kemusaki. Adapted by Kunio Komono and Hokushin Fujino.

Director: Sentaro Shirai. Cameraman: Teijiro Naga.

No. of reels: 8.

No. of metres: 2,154.

Production design: This is a picture filmed when Director Shirai was serving with the 11th infantry regiment, the Fifth Division, at Hiroshima. He was ordered to make this film by the regimental authorities. Because Shirai happened to be an ex-employe of Daito Co., the picture became Daito's.

- - -

Title: "Paper Marionette and Soldier" (Kamishibai-to Heitai).

Released: Mar. 16, 1939.

Original and scenario by Ryoma Arima.

Director: Takeshi Yashiro. Cameraman: Haruo Shimomura.

No. of reels: 6.

No. of metres: 1,339.

Production design: This shows how miserable is the life of an ordinary commonfolk in the face of a cruel war. In addition to this chief point which is emphasized, it depicts at the same time the brotherly love of neighbors.

- - -

Title: "Maidens of Wartime Nation" (Gunkoku-no Shojo).

Released: Mar. 8, 1939.

Original story by Yoshi Segawa and Makoto Miki. Adapted by them

Director: Toshizo Wada. Cameraman: Takamitsu Iwafuji.

No. of reels: 6.

No. of metres: 1,487.

Production design: A picture of three girls, just out of school, each performing their duties faithfully at their posts ---a picture of the joy of working.

- - -

Title: "Flag Horse Cart" (Hinomaru Basha).

Released: 1939

Original and dramatization:-

Director: Toshihide Yamanouchi.

No. of reels: 6.

No. of metres: 1,200.

Production design: The central theme is neighborhood feeling of fellowship. An aged man whose son has gone to the front lives a miserable life with his grandson, while the neighbors extend their friendly hands in aid.

- - -

Title: "Wife of Petty Officer Sugino" (Sugino Heisocho-no Tsuma)

Released: Oct.30, 1940.

Original and adaptation: Koichi Tsuchida.

Director: Toshihide Yamanouchi. Cameramen: Yasutsugu Fujii.

No. of reels: 5.

No. of metres: 1,296.

Production design: A film illustrating the strong motherly love for her two children, whose father is lost in the war. She struggles for living, becoming a sewing teacher in a primary school, and succeeds in educating her children cheerfully against the odds. It is intended to emphasize motherly love.

- - -

Title: "Fatherland" (Sokoku).

Released: May 23, 1940.

Original story by Masafusa Ozaki and Tsuneo Fujisawa. Adapted by Masafusa Ozaki.

Director: Masafusa Ozaki. Cameraman: Ko Matsui.

No. of reels: 13.

No. of metres: 3,220.

Production design: The original is one of the scenes in the play "Times" (Jidai) written in 1936 or 1937 for presentation at the "Moulin Rouge" in Shinjuku, Tokyo.

The writer intended it to be a satire, expressing his resentment against the increasing arrogance of the militarists in those days, who were interfering with politics and every other phase of national activity more and more. Within the framework of the rigid censorship of the Home Ministry, he tries to show that the "Fatherland" should belong to everybody residing in it, and that its ways of life should be decided by the free will of all, including the so-called masses. If the censorships regulations of those days are remembered, it is plain that this picture is

far from being a "story supporting aggressive war."

- - -

Title: "Guard the Fatherland" (Sokoku-o Mamore)

Released: Jan. 14, 1941.

Original story by Inosuke Sato. Adapted by Makoto Miki.

Director: Toshizo Wada. Cameramen: Haruo Shimomura and Ko Matsui.

No. of reels: 6.

No. of metres: 1,428.

Production design: A petty offender (of law) falls in love, and is finally brought back to the right road of morality. There are scenes of fightings and disputes.

- - -

Title: "Will of the Air" (Ozora-no Isho)

Released: Sept. 26, 1941.

Original and adapted by Kazue Hazase, Sampei Musashi, Jusaburo Suzuki.

Director: Haruo Masuda. Cameraman: Yasutsugu Fujii.

No. of reels: 9.

No. of metres: 2,554.

Production design: A film based on an actual story (material furnished by the Navy Ministry) of the memoirs written by the wife of a naval officer who dies in an air battle. It lays stress on husband-wife love, as well as love of parents for their children, the sadness and loftiness of such love.

- - -

Title: "Five Nurses" (Gonin-no Kangofu).

Released: Nov. 13, 1941.

Original by Tomotaka Tasaka. Adapted by Sampei Musashi.

Director: Hozo Nakajima. Cameramen: Kozo Saeki and Kintaro Nishimura.

No. of reels: 8.

No. of metres: 1,810.

Production design: Against the background of a miserable war, the spirit of the Red Cross is displayed by five nurses, who exhibit also womanly (motherly) love and spirit of sacrifice peculiar to women.

x x x

REPORT

July 26, 1947

To : Mr. Tetsu Katayama, Prime Minister

From : Minoru Ishiyama, Studio Director, formerly with Sugamo Studio, ex-Daito Eiga K.K., c/o Hongo Hospital, 35 Kikusaka-cho, Bunkyo-ku, Tokyo.

I hereby certify that the following film was produced with the undermentioned plot design:

Film: "Advance Imperial Forces" (Susume Kogun),

7 reels, 1,637 metres long, produced in 1937.

Production design: The picture deals with the immorality of the rich, and the virtues (brotherly love and neighborhood love) of the poor.

x x x

REPORT

July 26, 1947

To : Mr. Tetsu Katayama, Prime Minister

From : Minoru Ishiyama, Studio Director, formerly with Sugamo Studio, ex-Daito Eiga K.K., c/o Hongo Hospital, 35 Kikusaka-cho, Bunkyo-ku, Tokyo.

I hereby certify that the following film was produced with the undermentioned plot design:

Film: "Advance Imperial Forces" (Susume Kogun),

7 reels, 1,637 metres long, produced in 1937.

Production design: The picture deals with the immorality of the rich, and the virtues (brotherly love and neighborhood love) of the poor.

x x x

REPORT

July 26, 1947

To : Mr. Tetsu Katayama, Prime Minister

From : Teijiro Naga, film technician, formerly with the Sugamo Studio, ex-Daito Eiga K.K., c/o Yamanaka, 7,121/5, Nerima Minami-cho, Itabashi-ku, Tokyo

I hereby certify that the following film was produced with the undermentioned plot design:

Film: "Landing Party at Dawn" (Akatsuki-no Rikusentai), 7 reels, 1,076 metres long, produced in 1938.

Production design: It is a portrayal of friendship or comradeship with the background of a battle front.

x x x

REPORT

July 26, 1947

To : Mr. Tetsu Katayama, Prime Minister

From : Toshizo Wada, Studio Director, ex-Daito Eiga K.K.

c/o Nemoto, Ochiai House, Koyama-machi, Shizuoka Pref.

I hereby certify that the following film was produced with the undermentioned plot design:

Film: "Human-Bullet Brothers" (Nikudan Kyodai),

4 reels,..... metres, produced in 1937.

Production design: An attempt is made to portray brotherly love; the elder brother, a libertine, repents and reforms himself through the efforts of his younger brother, a diligent worker.

x x x

REPORT

July 26, 1947

To : Mr. Tetsu Katayama, Prime Minister

From : Toshizo Wada, Studio Director, ex-Daito Eiga K.K.

c/o Nemoto, Ochiai House, Koyama-machi, Shizuoka Pref.

I hereby certify that the following film was produced with the undermentioned plot design:

Film: "Dreams of Wild Eagles" (Arawashi-no Yume),

6 reels,...metres long, produced in 1937.

Production design: The central theme is the naive yearnings of two boys for the air; the foolish disputes of two men whose social status differ and their reconciliation through their sons are also added.

x x x

REPORT

July 26, 1947

To : Mr. Tetsu Katayama, Prime Minister

From : Takeshi Yashiro, Studio Director, ex-Daito Eiga K.K.
c/o Okada, 851/3, Owada-cho, Hachioji City, Tokyo.

I hereby certify that the following film was produced with the plot mentioned hereinafter:

Film: "Dancing on the Spy Front" (Supai Sensen-ni Odoru)
7 reels, 1,460 metres long, produced in 1938.
Production design: A purely recreational-interest story, with the central theme that "The Wrong cannot flourish," in the face of the then growing tendency to justify acts of violence. In the place of gangsters in an ordinary gangster story spies are used.

x x x

REPORT

July 26, 1947

To : Mr. Tetsu Katayama, Prime Minister

From : Studio Director, ex-Daito Eiga K.K.
c/o Okada, 851/3 Owada-cho, Hachioji City, Tokyo

I hereby certify that the following film was produced with the plot mentioned hereinafter:

Film: "International Spy Ring" (Kokusai Supai-dan), 6 reels, 1,226 metres long, produced in 1938.

Plot: "It is a sister picture to "Dancing on the Spy Front," a story with a moral purpose, and produced mainly for amusement.

x x x

REPORT

July 26, 1947

To : Mr. Tetsu Katayama, Prime Minister

From : Toshizo Wada, Studio Director, ex-Daito Eiga K.K.

c/o Nemoto, Ochiai House, Koyama-machi, Shizuoka Pref.

I hereby certify that the following film was produced with the plot design mentioned hereinafter:

Film: "Spy Bombings" (Supai Bakugeki),

6 reels, 1,376 metres long, produced in 1937.

Production design: A recreational picture showing the strong attachment of two lovers, climaxed with the confessions of a "bad man."

x x x

REPORT

July 26, 1947

To : Mr. Tetsu Katayama, Prime Minister

From : Teijiro Naga, film technician, formerly with the Sugamo Studio, ex-Daito Eiga K.K., c/o Yamanaka, 7121/5, Nerima Minami-cho, Itabashi-ku, Tokyo

I hereby certify that the following film was produced with the undermentioned plot design:

Film: "War-God Lt.-Col. Sugimoto---Death Company" (Aa, Gunshin Sugimoto Chusa---Shi-no Chutai),

8 reels, 2,154 metres long, produced in 1938.

Production design: This picture was filmed when Director Sentaro Shirai was serving with the 11th infantry regiment, the Fifth Division, in Hiroshima, which ordered him to do the filming. Because Shirai happened to be an ex-employe of Daito Eiga K.K., the film became a Daito production.

x x x

REPORT

July 26, 1947

To : Mr. Tetsu Katayama, Prime Minister

From : Takeshi Yashiro, Studio Director, ex-Daito Eiga K.K.
c/o Okada, 851/3 Owada-cho, Hachioji City, Tokyo

I hereby certify that the following film was produced with the plot design mentioned hereinafter:

Film: "Paper Marionette and Soldier" (Kamishibai-to Heitai), 6 reels, 1,339 metres long, produced in 1939.

Production design: It was designed to paint the misery of the life of the common citizen in the face of a cruel war. At the same time the spirit of fellowship of neighbors is also depicted.

x x x

REPORT

July 26, 1947

To : Mr. Tetsu Katayama, Prime Minister

From : Toshizo Wada, Studio Director, ex-Daito Eiga K.K.
c/o Nemoto, Ochiai House, Koyama-machi, Shizuoka Pref.

I hereby certify that the following film was produced with the plot design mentioned hereinafter:

Film: "Maidens of Wartime Nation" (Gunkoku-no Shojo),
6 reels, 1,487 metres long, produced in 1939.

Production design: It was designed to depict the joy of work and life, of three young girls going out into society, each faithful to her duties at her own respective post.

x x x

REPORT

July 26, 1947

To : Mr. Tetsu Katayama, Prime Minister

From : Yasutsugu Fujii, film technician, formerly with Sugamo Studio, ex-Daito Eiga K.K., 3550/1 Nerima Minami-cho, Itabashi-ku, Tokyo

I hereby certify that the following film was produced with the undermentioned plot design:

Film: "Wife of Petty Officer Sugino" (Sugino Heisocho-no Tsuma), 5 reels, 1,296 metres long, produced in 1940.

Production design: The wife of a naval petty officer studies after middle age to become a sewing teacher in a primary school to support herself and the two boys whose father is lost in the Russo-Japanese War. With motherly love she struggles against life's odds and succeeds in giving her two sons the necessary education.

x x x

REPORT

July 26, 1947

To : Mr. Tetsu Katayama, Prime Minister

From : Masafusa Ozaki, Studio Director, formerly with the Sugamo Studio, ex-Daito Eiga K.K., c/o Tamagawa, 1,660/2 Shimo Shakujii, Itabashi-ku, Tokyo

I hereby certify that the following film was produced with the undermentioned plot design:

Film: "Fatherland" (Sokoku), 13 reels, 3,220 metres, produced in 1940.

Production design: The story is based on a scene in a play called "Times" (Jidai) designed for the "Moulin Rouge" in Shinjuku, written about 1936 or 1937.

The writer of the original play, enraged and disgusted with the growing arrogance of the military (who were interfering with politics and other affairs more and more), intended it to be a satire. His contention was that the "Fatherland" should be for and by all classes of people and not monopolized by any single group of people. It is a play stressing the equality and liberty of the ordinary citizens. Because of such ideas, the writer's home was often visited by the special police (thought-controlling officers) of the Metropolitan Police Board.

Great pains were taken to film this story, under these circumstances, necessitating considerable amount of courage, for it was to go against the dictatorial and fascist regime of the militarists. Since the original text of the play was lost in the war, details cannot be given here; but the last scene tried to show that the ways of the "Fatherland" must be decided by the free will of all the people. If it is remembered how rigid was the censorship of films during those days and how strong was the pressure of the military and other authorities, it should become clear how far apart the central idea of this film is from the alleged "thoughts of aggression."

x x x

REPORT

July 26, 1947

To : Mr. Tetsu Katayama, Prime Minister

From : Toshizo Wada, Studio Director, ex-Daito Eiga K.K.

c/o Nemoto, Ochiai House, Koyama-machi, Shizuoka Pref.

I hereby certify that the following film was produced with the plot design mentioned hereinafter:

Film: "Guard the Fatherland" (Sokoku-o Mamore),

6 reels, 1,428 metres long, produced in 1941.

Production design: A petty offender of law falls in love, and returns to the right moral road--- a recreational picture.

x x x

REPORT

July 26, 1947

To : Mr. Tetsu Katayama, Prime Minister

From : Sampei Muto, writer, 430/2 Shimo Takaido, Suginami-ku, Tokyo

I hereby certify that the following film was produced with the undermentioned plot:

Film: "Will of the Air" (Ozora-no Isho),

9 reels, 2,554 metres long, produced in 1941.

Production design: The story is based upon the memoirs written by the wife of a naval officer who dies in the air (material furnished by the Navy Ministry), stressing the love between husband and wife, the love of parents for their children, as well as the sadness and loftiness of such love.

x x x

REPORT

July 26, 1947

To : Mr. Tetsu Katayama, Prime Minister

From : Sampei Muto, writer, formerly with the Sugamo Studio, ex-Daito Eiga K.K., 430/2 Shimo Takaido, Suginami-ku, Tokyo

I hereby certify that the following film was produced with the undermentioned plot design:

Film: "Five Nurses" (Gonin-no Kangofu),

8 reels, 1,810 metres long, produced in 1941.

Production design: With cruel war as the background, the lofty spirit of the Red Cross is displayed by the five nurses, who also exhibit virtues peculiar to women, virtues motherly and sacrificial.

x x x

Reference Material No.16

Reasons for recommending the motion picture "Sokoku" (Fatherland)

This motion picture is intended to describe the partriotic zeal of young men who devoted themselves to the construction of a new Japan at the time of the Seinan Campaign. Though partly defective in technical aspects, the film deserves commendation for the sincere intentions evidenced in its planning. In this sense, this picture contains considerable significance.

(Excerpts from the Cinema Year Book, 1942 edition published by the Nippon Eiga Zasshi Kyokai or Japan Motion Picture Magazine Association)

Reference Material No.17

List of Peaceful, Democratic Motion Pictures
Produced by the Daito Cinema Co., Ltd.
(From 1937 to 1941)

(Excerpts from the Kinema Jumpo, "Movie Times."

Title	Written & Scenarized	Directed	Reels	Meterage	Released
Bimoku Uruwashiku Nasake Ari (Handsome & Kind)	Sugikuma, Hyo	Hijikata, Hyo	6		1937

Outline:

Harutaro, heir of the Aburakoji family, is engrossed in hunting for a candidate for the 10,000-yen prize winner in a beauty contest with his close friend. His parents are anxious to get him married and settle. Disgusted with the feudalistic atmosphere of his family, Harutaro runs away from home. Carrying a "leica" as his companion, he is trying to "shoot" a likely prize-winner. He is lucky enough to "shoot" a beauty whose picture wins the prize of 10,000 yen in a beauty contest. Further he marries his sweetheart Momoko and settles to open the Aburakoji Studio.

Title	Written & Scenarized	Directed	Reels	Meterage	Released
Osarai Yokocho (School Lane)	Sato, Hachiro	Yashiro, Tetsu	7		1937

Outline:

Koichi and Fusako of a toy plant are brother and sister

who love each other. But Koichi has been so naughty that he is entrusted to his strict uncle. In order to take part in a baseball game, Koichi uses his sister Fusako as his substitute. But his plot is discovered. The angered uncle sends back Fusako. For his brother, Fusako becomes very active. Struck with Fusako's pure heart, Ginrei and Sodo, artists, who live on the lane, teach drawing and writing to the children of the lane to their great delight.

Title	Written & Scenarized	Directed	Reels	Metrage	Released
Ruro no Shimai (Wandering Sisters)	Scenario Department, Daito Production	Yoshimura, Misao	6	.....	1937

Outline:

A student in his sketching tour visits the ruins of a castle at Komura, Shinano Province. Three barnstorming dancing girls, who are sisters, also visiting the ruins capture the student's fancy. He sketches them. The youngest of the three sisters wants to go to school instead of barnstorming. The eldest of the three sisters leaves her youngest sister to an old woman candy seller at Komuro in order to enable her to go to school. On a fine morning, the youngest sister cheerfully goes to school, seen off by her elder sisters. Later, the eldest sister with the student's sketch of her and her sisters in her bosom leaves Komuro to "barnstorme" again. The art student feels lonely,

overcome with emotion.

Title	Written & Seensarized	Directed	Reels	Meterage	Released
Gakuseigai no Hanagata (Favorites in Students' Quarter)	Wada, Toshizo	Yoshimura, Misao	7	.....	1937

Outline:

Pitcher Sugahara of the L University Baseball Club feels rather tired with his hard work. Yamazaki, a new member, joins the Club. In a very short time, Yamazaki becomes star No. one pitcher of L University. His sister, who is a dancer is supplying him with school expenses. A professional baseball team wants to engage Yamazaki, who, however, declines the offer. As ill luck would have it, Sugahara is hospitalized. To pay his friend's hospitalization expenses, Yamazaki concludes a contract with the professional baseball teram. ButtYamazaki is wanted for tomorrow's inter-varsity game. So, Sugahara's sister pays the penalty and cancels Yamazaki's contract. Game Day has come, and L University team has won victory.

Title	Written & Scenarized	Directed	Reels	Meterage	Released
Nikudan Kishu ("Do or Die" Jockey)	Ishihara, Eikichi	Ishihara, Eikichi	7	....	1937

Outline:

Kokkago of Horonai Farm is a rival of the favous race-horse Pater in the Keihin course. The father of Fuyemi and Ichiro, who took so good care of Kokkago passes away, spending away all his fortune. The sister and brother are now taken care of by their uncle Togari. Horserace day is close at hand. Ichiro is injured, falling a victim to the plot laid by Narusawa and his gangsters. His uncle Togari has lost all his fortune; Miss Fuemi is tormented by an audacious lover. Oikawa, who is dubbed the "Do or Die" jockey, has picked up his acquaintance with Miss Fuemi. He agrees to ride Kokkago in the forthcoming race, and he wins the victory for Kokkago.

Title	Written & Scenarized	Directed	Reels	Meterage	Released
Kappa-Matsuri (Kappa Festival)	Oye, Riyo	Yoshimura, Misao	7	....	1937

Outline:

Members of a certain University Rowing Club are broke on the eve of the summer holiday to which they have been looking forward with pleasure. Mr. Maruta, a sub receives a remittance

from home. Cashing it, they go to a seaside resort. Mr. Tsukamoto, one of them, rescues Miss Koyoko from the assault of a young man who poses as heir of a Count. They fall in love with each other. Gomatatsu, boss of gangsters harasses the seaside resort in the guise of a "kappa" (fabulous amphibian). The members of the Rowing Club round up all the gangsters, including their boss. A gorgeous Kappa festival is observed at sea.

Title	Written & Scenarized	Directed	Reels	Meterage	Released
Shinya no Neppu (Midnight torrid tornado)	Yamanouchi, Toshihide	Yashiro, Tetsu	6	1,085	1937

Outline:

The newspaper reporter Masaki is murdered and the murderer is not identified. His close friend Tanizaki hunts for the murderer, but cannot find any trace while taking care of the bereaved child. The murderer Goda quarrels with his sweetheart Kiyoko and beats her. Tanizaki rescues Kiyoko from Goda. While taking care of the unfortunate newspaper reporter Masaki's child, Kiyoko falls for Tanizaki. Goda, the man-killer, who is still attached to Kiyoko kidnaps and Kiyoko and the child. Tanizaki forces his way to Goda's den and arrests him and his accomplices after a hard fight. And Tanizaki and Kiyoko leave for a honeymoon trip.....

Title	Written & Scenarized	Directed	Reels	Meterage	Released
Monitor (Kyucho)	Ozaki, Masafusa	Ozaki, Masafusa	7	1,752	Nov. 24, 1938

Outline:

An election of the monitor (kyucho) is being held in his class room under the direction of Mr. Tanizaki. Murai and Otsubo are tied in their votes. On the basis of their records of classwork, however, Mr. Tanizaki chooses Murai as monitor, because the latter is better than Otsubo in one subject. The next day, Mr. Tanizaki is summoned by the schoolmaster, who asks him if it is not possible to change the monitor--------- Otsubo's father is an influential man to whom the school is indebted in various ways-----And yet Mr. Tanizaki cannot help feeling very unpleasant. On coming home from school, he finds Otsubo's father waiting for him. Otsubo's father asks Mr. Tanizaki to appoint his son as monitor, but the teacher flatly rejects the request. He pledges to his woried wife to stand all sorts of hardship.

Title	Written & Scenarized	Directed	Reels	Meterage	Released
Sanshoku Sumire (Pansy)	Takami, Jun & Segawa, Yoshi	Yoshimura, Misao	7	1,719	March 24, 1938

Outline:

Three girls Akiko, Yoko and Miyeko have their own ideas about love. Yoko says she will not be able to capture a real

he-man unless she has lots of experience in love; Miyeko reasons: "Love is one thing, marriage is another; love is a matter of enjoyment, while marriage is a matter of living; therefore, if one marries at all, she must marry for money, otherwise she will be the loser; but Miss Akiko is a girl of pure conviction. The paths taken by those three girls are different; Akiko is poor, and yet cheerful and bright; Miyeko feels spiritually lonesome; Yoko lives together with a man accidentally, and then separates from him no less accidentally.

Title	Written & Scenarized	Directed	Reels	Meterage	Released
Akatsuki no Kaisokutei (Speedboat at dawn)	Yamanouchi, Toshihide	Yashiro, Takeshi	7	1,492	1938

Outline:

The big clock in the Ginza strikes 11 p.m. The able reporter Kumagai of A newspaper fights with Omaida's followers, who are behaving disorderly in a cafe. Since this incident, relations between Kumagai and the followers of Omaida are very tense. Now, Omaida is a big general contractor, president of a big building company. The new chief editor of A newspaper tells Sanko, pal of Kumagai to have an interview with Omaida. Kumagai means to help his pal, but if he meets Omaida, his interview will not be peaceful, since he has such a bad fight with the latter's followers. Nonetheless, however, Kumagai puts forth Herculean

efforts. His motorboat with his sweetheart Ginko aboard speeds away and disappears at dawn.....

Title	Written & Scenarized	Directed	Reels	Meterage	Released
Oya to Ko (Parents and Children)	Miki, Makoto	Wada, Keizo	6	1,269	1938

Outline:

Mr. Komiya is a janitor of a certain business corporation. It is very hard for him to rear his wife and three children on his small salary. However humble it may be, his home is a sweet home. His three boys are his hopes. After consulting his wife, he keeps it secret from his children that he is a janitor. But alas! one Sunday he takes his children to Asakusa, amusement center where he meets his President's daughter, thereby exposing his secret that he is a janitor by occupation. The disappointed children do not return home that night. They fall ill. But they become all right again, thanks to their parent's self-sacrificing love. Realizing as they do that all occupations are sacred, all the children become cheerful and bright.

Title	Written & Scenarized	Directed	Reels	Meterage	Released
Haha no Hitomi (Mother's Pupil)	Oye, Riyo	Yoshimura, Misao	8	1,528	January 10, 1938

Outline:

The husband is too much engrossed in his studies to care for his home. The disappointed mother runs away from home. The deserted children, two girls and one boys are miserable. Kikuye, the eldest sister of the three, works hard to take care of her sister and brother. As the result, Shinko, younger sister, goes to a music school and Shinichi, younger brother, to a middle school. Miss Kikuye is denying herself all comforts of life for the sake of her sister and brother, an inspiring sight which moves Mr. Kenji, her old playfellow. Miss Kikuye is dissatisfied with her mother, whose misbehavior adversely affects her younger sister Shinko's marriage proposal. The mother, the wreck of her former self comes back home, feeling attached to her children. Is this lonesome mother to be forgiven? Mother and daughter face each other, looking squarely in each other's face. After all, the overwhelmed daughter throws herself into the mother's bosom.

Title	Written & Scenarized	Directed	Reels	Meterage	Released
Waga Ko (Her Own Child)	Fujikage, Sumiko	Nagatomi, Eijiro	7	1,493	Jan. 21, 1938

Outline:

Miss Kyoko marries Mr. Tetsuzo. The previous night Tetsuzo is taken by Detective Yamakawa to the police-station for unknown reasons. She feels somewhat uneasy, but leads a satisfied married life. She loves Tetsuzo very much. The daughter born to them is now six years old. She is called Fuji, and the hope of Tetsuzo and Kyoko. Tetsuzo cannot lead a straight life. One day, he attempts at snatching away a pile of bankbills in a railway station. Kyoko frantically dissuades him from doing so, but unfortunately she is mistaken for his accomplice and sent to jail. She leaves her daughter Fujiko to Detective Yamakawa, who has been very kind to her family. Time rolls on; Kyoko who has been a model prisoner is released from jail after serving her time. On the other hand, Miss Fujiko who has been taken care of by Detective Yamakawa, now promoted to a Chief of Police, is busy prep ring for her marriage, learning which Tetsuzo attempts at extorting money. For the sake of her daughter's happiness, Kyoko desperately prevents Tetsuzo from so doing, and kills him bb mistake. On the day when Miss Fujiko's marriage is solemnized, her mother is haled into the law court, wishing her daughter happiness.

Title	Written & Scenarized	Directed	Reels	Meterage	Released
Todoroku Tenshi (Thundering Heaven and Earth)	Kimura, Keizu	Otomo, Ryuzo	6	1,261	1938

Outline:

A gunshot broke the stillness of night to the astonishment of citizenry. The police is mobilized to hurt for the shooter, but there is no trace of him with the exception of the body of Police Officer Yoshida, who is shot to death. A scientific search, however, has established that the shooter is Sekiguchi, leader of a smuggling ring. The police station is agog with activity and the public enemy is brought to justice before long.

Title	Written & Scenarized	Directed	Reels	Materage	Released
Isshu Kan (Splendid Week)	Tazaka, Minoru	Tazaka, Minoru	6	1,331	1938

Outline:

Mr. Tetsuo is working in a one-sen steamboat, while Miss Tamako is an attendant in a billiards room. They are in love with each other, and yet they are stubborn. Tetsuo has borrowed money from Miss Tamako to pay the charge for playing billiards, and yet never expresses his appreciation for her kindness. On her part, Miss Tamako presses Mr. Tetsuzo to repay his loan to her every time when she meets him. Miss Tamako's father seems to have chosen Mr. Tetsuzo as his son-in-law. The dispute over the loan is dragged on

six days. On the seventh day, Tetsuzo says he will embark an oceangoing boat. And yet Miss Tamako is as stubborn as ever while Mr. Tetsuzo persists in refusing to say thanks to Miss Tamako, though the band in the oceangoing vessels in question is playing "Auld Lang Syne".

Title	Written & Scenarized	Directed	Reels	Meterage	Released
Teisoka (To safeguard Chastity)	Kawai, Tokusaburo and Oye, Riyo	Yoshimura, Misao	6	1,647	1938

Outline:

Mr. Yamashita works in a plant together with his wife Shizuye. His father is sick. He has to take care of his younger sister. His family is poor, and yet his home is happy. Foreman Kuroda, who has become a slave of illicit love for Shizuye, murders Mr. Yamashita, by making him fall a victim to an accieent. Shizuye flees from the devil's clutches, by risking her death. She is driven to dire distress, groaning under the increasing difficulty of living. Meanwhile, her dear child falls seriously sick. The doctor says there is nn hope of recovery for the child. The unfortunate Shizuye kills her sick child in front of her husband 's tomb, seeing which Kuroda again pounces upon Shizuye. The revolver in Kuroda's hand resulted in shooting him to death. Shizuye is acquitted, thanks to the young lawyer Nomura's enthusiastic pleading for her.

Title	Writtmn & Scenarized	Directed	Reels	Meterage	Released
Orewa Dadakko (I'm a naughty boy)	Yamanouchi, Toshihide	Yashiro, Takeshi	6	1,237	1938

Outline:

Miss Shizuko works as waitress for the aske of her only brother, who, however, grows delinquent under Odawara. The newspaper reporter Hara, who sympathizes with Miss Shizuko exposes the various evil things, committed by Odawara in his newspaper. Odawara who sees that Hara will not yield to violence or bribery tells Tokiten, Miss Shizuko's brother, to keep Hara in his room for three days through the efforts of his sister. Otherwise, Tokiten is threatened to be surrendered to justice. The newspaper reporter who believes in Miss Shizuye, keeps in his room for three days, as desired by Miss Shizuye. When he awakens from his deep, three-day sleep, he finds that his newspaper is purchased by Odawara. Tokiten, smitten by his conscience, repents himself and tells everything to Hara in order to dispel the latter's misunderstanding about his sister.

Title	Written & Scenarized	Directed	Reels	Meterage	Released
Jinko Shinzo (Artificial heart)	Oyedo, Sampo	Yashiro, Takeshi	6	1,157	1938

Outline:

The rising detective story writer Gimbun seeks to

find data for a new detective story in the body of a diver, which is picked up by his pal Hakko. The detective story writer recalls that the diver Kawase was killed sone twenty years ago. He thinks that the relations between this unfortunate diver and his pal Ishikura are worthwhile to probe into. On evening the writer rescues a beautiful girl, pierced with a sharp knife in front of a residence in the uptown quarter. He is astonished to learn that the girl is Ishikura's daughter. He together with his close friend Detective Akashi tackles the affair when Ishikura receives an intimidatory letter, signed " Jinko Shinzo" (Artificial heart). Mr. and Mrs. Ishikura are kidnapped: the detective story writer is missing. Thus the plot thickens.....

Title	Written & Scenarized	Directed	Reels	Meterage	Released
Yaku Machi (Earth Burning Street)	.....	Wada, Toshizo	6	1,631	1939

Outline:

Gohei is a potter, making Minoyaki porcelain of old history and tradition. He employes several assistants, but it is increasing hard for him to make both ends meet with his hand labor in this age of machinery. He cannot repay his debts, still less buy necessary goods. Several workmen leave him to join a plant. Gohei boasts he won't be beaten by machinery. But all hands are now gone with the

exception of Kane, who also is only too glad to go to factory, when he is permitted by Gohei to do so. Now watching columns of smoke rise from chimneys, Gohei encourages all to do their best.

Title	Written & Scenarized	Directed	Reels	Meterage	Released
Kodakara Butai (Large Family)	Ashigara, Kimpachi		6	1,377	1939

Outline:

Mr. and Mrs. Handa are blessed with elven children. They can not go anywhere with such a large family. And yet they are being visited by the stork again. As an irony of fate would have it, the sectional chief of the business corporation which Mr. Handa serves has no children. He asks Mr. Handa to let him adopt one of the latter's sons into his family. It is decided that Katsutaro, Mr. Handa's second son be adopted by the sectional chief into his family. Mr. and Mrs. Handa think that they will not miss one son, as they have still so many sons and daughters. The very night, however, Katsutaro becomes a member of the sectional chief's family, Mr. and Mrs. Handa cannot get a wink of sleep: while Katsutaro keep up crying all night long to the embarrassment of the sectional chief and his wife, so he is sent back home. The large family enjoys a reunion after all.

Title	Written & Scenarized	Directed	Reels	Meterage	Released
Inaka Daigaku (Country University)	Horiye, Rinnosuke	Ozaki, Masafusa	6	1,329	1939

(Recommended by the Education Ministry)

Outline:

When winter comes round after harvest in autumn, clerks of the Sanshin Fertilizer Company come to this village to collect the bills. The farmers pay their bills in kind, that is, in rice. Even Koji's family, which is reputed to be one of the richest ones in this village is in financial difficulty since his father passed away. Koji is the mainstay of his family. He makes green and stable manure, to economize on the use of fertilizers, as he has been working hard to pay the fertilizer bills, so to speak. His elder brother Keiichi, just returned from the University, is ashamed of his loose life. He is so impressed with Koji's hard work. He goes back to Tokyo, leaving a note to Koji that he will turn a new leaf.

Title	Written & Scenarized	Directed	Reels	Meterage	Released
Shirogane ni Odoru (Dances on the silvery ice)	Miki, Makoto	Wada, Toshizo	5	1,289	1939

Outline:

The beautiful Miss Misao receives many proposals, but she turns a deaf ear to her parents' suggestion on the matters. She meets a young man, called Shigeru on a roller skat skate links, who appeals to her. When her parents tells her about another proposal they have received for her, she rejects it as usual. She is shocked, however, to know from the photograph that the proposal she rejects has come from Mr. Shigeru. The angered father of Shigeru goes to the roller skate links. Miss Misao and Mr. Shigeru's father..... everything is ironed out. On understanding of their parents, Miss Misao and Mr. Shigeru are united for better or worse on the silvery plateau.

Title	Written & Scenarized	Directed	Reels	Meterage	Released
Kuchu Gekijo (Openair theatre)	Wakasugi, Bansaku	Ishiyama, Minoru	14	1,55B	1939

Outline:

While the Seishun Circus is branstroming, it is caught in an outbreak of fire with the result that Miss Shizuye is orphaned. The circus is disbanded. Miss Shizuye, who has lost her father, Mr. Fumibo who has lost his elder sister and Mr. Shimada, who is at the nadir of his fortune start their life in an attic. Shimada reconstructs the Seishin Circus with his iron will, but none recognizes it.

Miss Shizuye barnstorms from street to street, playing the accordion. She loses a handbag on one occasion. It leads to her meeting an art critic, who appreciates her skill in playing the accordion. She is given a chance to play the accordion at the stage of the Toa Theatre, to which she has been looking forward so long.

Title	Written & Scenarized	Directed	Reels	Meterage	Released
Sebiro Sensen (Salaried Class)	Horiye, Rinnosuke	Yamazaki, Masafusa	6	1,419	1939

Outline:

Takuzo Miyashita, works his way through college. He has sold tofu (Soya been curds) before and after school hours. On his graduation from college, he joins the service of a certain business corporation. He finds together with his friend Junkichi that the actual society is not what they have dreamed of. They are disappointed to find that it is brimful of deceits and flatteries to say nothing of laziness. Their pure hearts ache to see their seniors idling away their time day after day. They are also exposed to temptations, but they are firmly determined that they live a clean, straight life strongly. Eventually their seniors are moved by their purity blessed be the young men!

Title	Written & Scenarized	Directed	Reels	Meterage	Released
Seinaru Shimpan (Sacred Judgment)	Nishida, Shizuo & Oye, Riyo	Wada, Keizo	7	1,654	1939

Outline:

Miss Shizuko marries Mr. Uyemura, Kenji, a ship officer. A girls, Hiroko, is born to them. But their happy married life is married by an insidious intrigue, laid by Miss Reiko who is enamored of Mr. Uyemura, and her mother. Shizuko's mother-in-law forces her to return to her parents. The sick Shizuko is lying at her death-bed. Miss Hiroko, her daughter, is always in her thought. The kind old maid Setsu arranges a meeting of Miss Hiroko and her dying mother. The grieved daughter Hiroko commits suicide, and the faithful old maid Setsu follows suit. But Setsu is saved by the doctor, and prosecuted for homicide. Mr. Uyemura's close friend Yoshikawa, who is a young lawyer starts a legal fight for the old maid Setsu, inflamed by a keen sense of justice.

Title	Written & Scenarized	Directed	Reels	Meterage	Released
Aru Kangoku no Nikki (Diary of a certain nurse)	Tsuchida	Yoshimura, Misao	6	1,321	1939

Outline:

The young Physician Tsukamoto conducts research work on blood poisoning in the laboratory of a certain hospital. The president of the hospital, Ayako, is found of Tsukamoto, but feels dissatisfied with his scholarly coldness. Miss Kuniko, the daughter-in-law, however, respects Mr. Tsukamoto. Due to Mr. Tsukamoto, Miss Kuniko runs away from home and works in Mr. Tsukamoto's laboratory as nurse. Later, Ayako suffers from blood poisoning, and her condition grows from bad to worse. Mr. Tsukamoto wants to test his serum on the patient, but can't do so, owing to the attending physician's opposition. Miss Kuniko decides to sacrifice herself on the altar of welfare for the entire humanity. Ayako, too is saved.

Title	Written & Scenarized	Directed	Reels	Materage	Released
Chiheisen (Horizon)	Otaku, Soichi & Murayama, Tomoyoshi	Yoshimura, Misao & Shiraye, Sentaro	10	2,219	Oct.9,1939

Outline:

The archaeologist Dr. Tadokoro, goes on an exploration to Outer Mongolia together with his daughter Miss Yoko and nephew Koichi. He recalls that some twenty years ago he travelled in the hinterland with his